THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. **Donation $2.** **Free coffee.** **For information call 586-8486.**

from Walter Gutman's SAPPHO

THURSDAY, APRIL 17

SAPPHO

WALTER GUTMAN IN PERSON

New York filmmaker Walter Gutman returns to the Bay Area with two of the three films he has completed this year.

IT HAPPENED IN SARASOTA with music and narration by the filmmaker, "is a film showing some friends of mine practicing some acts at their home in Sarasota. The Chapmans - Sarah and Danny were with the Ringling show when I met them - Danny's daughter by his first wife, also a circus acrobat - was a glowering sub teenager but developed in that startling way that women do, from a rat to a gorgeous, mysterious female. I guess that's what happened in Sarasota."

SAPPHO (1980) "is a simply told biography of Sappho, centered on her poetry but extending beyond her life to the legend which expanded for centuries, making her one of the most remembered names of Western Civilization. In her time, and for up to three centuries afterwards, she was revered for her poetry and judging by the quote from Plato - given in the film - he thought of her as the greatest of the Greek poets... Most of the film was shot in Greece , half of it on Lesbos where she lived a quite long and quiet life."

SUNDAY, APRIL 20

MINDFALL

HOLLIS FRAMPTON IN PERSON

East Coast filmmaker Hollis Frampton on his current West Coast tour will make an exclusive Bay Area appearance with MINDFALL, the latest segment of his projected 36 hour work, MAGELLAN. Those who have attended previous screenings will remember that his discussions are every bit as interesting as his films. Lucy Fischer in "American Film" has written:

"Frampton's scholarly side is balanced by a pervasive sense of humor. He is an inveterate wit and raconteur and enjoys a reputation as the reigning stand-up comic of the avant-garde. A sort of modernist W.C. Fields, he delights in arcane words like "encyst," "caul," and "quaternion ". He is helped by a full-bodied, mellifluous voice that seems to be made up of equal parts of Orson Welles, Lawrence Olivier, and the Big Bopper. ''

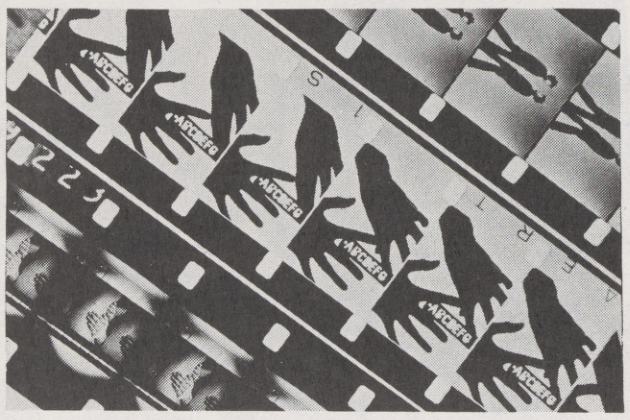
In a recent interview with the "Soho Weekly News" Frampton has offered this insight, "...after ULYSSES had been in print for several years, Joyce remarked that after all this time, no one has yet noted that the book was funny. I consider the MAGELLAN cycle a comedy.

"Comic art resolves itself in favor of the protagonist. In this case the protagonist is the spectator. I would hope he would have some positive experience, like pleasure."

MONDAY, APRIL 21, 1:30 pm

HOLLIS FRAMPTON SEMINAR with ZORNS LEMMA

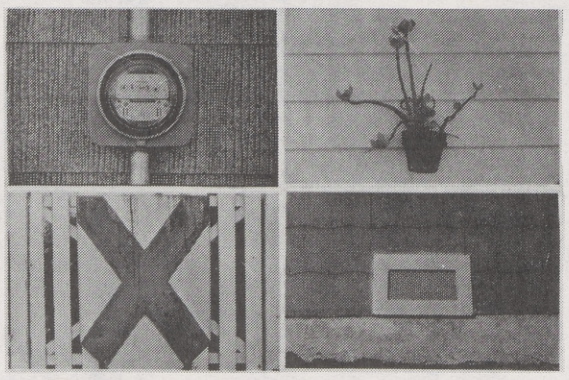
The Cinematheque in conjunction with the film department of the San Francisco Art Institute presents a special seminar with a showing of ZORNS LEMMA. This film hasn't had a screening in the Bay Area for over six years and is free to the public.



THURSDAY, APRIL 24–SATURDAY, APRIL 26

2nd San Francisco Art Institute International Film Festival

Now in its second year the San Francisco Art Institute National Film Festival has become the second largest independent film festival in the country. This year we have been fortunate to get a very distinguished pannel of judges: Pat O'Neill, Yvonne Rainer and Steven Dwoskin. There will be a complete schedule of the films shown over the three evenings available the week prior to the festival.



SUNDAY, APRIL 27

REVERSE MAPS (slides & text)

POET BARRETT WATTEN IN PERSON

"The examination is a design problem in three dimensions. The aspirant must publish his findings as well as enter into them. There will be no graduation address, only time passing."

REVERSE MAPS is a 60 minute presentation using multiple slide sequences and text. Slides show both images and words in alternating sections. Poetic thinking extends through the fixed image format--specifically, through the placing next to each other of four images at any one point in time. "Sight line to story line, do you read me?"--Kit Robinson. Do words spoken against words projected on the screen make a sentence different than the "sentence" formed in image parallelism, in the substitution of individual parts? Is the image a part of speech? Also a vocabulary of place, the visual images were shot and edited in a roughly aleotorical manner, based on the half of San Francisco where the poet lives (draw a dividing line through city as extension of Market Street and consider everything south of this line; consider the geographical facts of this line). The textual matter reflects this, driving itself into the ground through workings out of the language of psychic extremes. Originally produced for a four-day program of talks and readings at 80 Langton Street, this is its second San Francisco showing.

Barrett Watten is a San Francisco poet and is the editor of THIS magazine and THIS PRESS books. His books are : OPERA WORKS (Big Sky, 1975), DECAY (This, 1977), PLASMA/PARALLELES/"X" (Tuumba, 1979) and 1--10 (This, 1980).

"Plot-line conflicts dismantle the projection. The intact eye fuses with the outer air."

from J.J. Murphy's PRINT GENERATION

THURSDAY, MAY 1

PRINT GENERATION & other films

J.J. MURPHY IN PERSON

"J.J. Murphy's films start at very close to nothing and slowly and with the elegance of a well considered meaning, they are filled, as would be a vessel, and once filled they are emptied. The films then live in memory as much as memory can hold.

"A reader might wonder how that description could be applied to the young filmmaker who has stormed the world of independent cinema, a world which operates with words like concept, process, structure and reflexivity - certainly not your household poetics.

"But Murphy makes meanings - you might even be so bold as to call them lyrics - out of the structure of film and the process of vision.

It was his PRINT GENERATION, formed from the degradation of 60 brief film images contact printed through 50 generations, that won the big prize at the Fifth International Experimental Film Competition." -Anthony Bannon, Buffalo Evening News

This program will feature the following films by J.J. Murphy:

PRINT GENERATION (1974) 50 min.
SKY BLUE WATER LIGHT SIGN (1972) 10 min.
SCIENCE FICTION (1979)
PREVIEW (1980) 3 min.

FRIDAY, MAY 2

Annual Palo Alto Film Festival

WINNERS & HIGHLIGHTS

The annual Palo Alto Film Festival is the oldest Local film festival catering specifically to films made in Northern California. This will be a program of the prizewinning films from the three-day festival held last weekend. Exact titles will be announced sometime during the week preceeding the showing.

SUNDAY, MAY 4

Stuart Pound: two films

STUART POUND IN PERSON

Stuart Pound lives in Lincoln, Great Britain where he teaches in the School of Art & Design at Trent Polytechnic. This is his first visit to the United States and the first time his films have shown on the West Coast. Our program will include:

AMPERSAND (1978) 70 min. "Is there any reality to perceive? The work attempts a scientific dissection of this problem through an investigation of the nature of similarities among lenses; the lens in the human eye, the contact lense covering the eye, and the lens systems in both camera and projector; as well as through the properties of light and its important source of energy, which is the tungsten filament inside the film projector. ..." Helen Tetlow, Time Out

INVENTORIES: CODEX (1979) 60 min. - "Divided into two half-hour parts, punctuated by ideograms which give clues about the emerging narrative. CODEX opens as a kind of crazed, electric parody of 'tourist London' a zany city nights cape full of motion. The basic device is a special reverse printing process that animates every image, the result is both a teasing juxtaposition of 'picture' (the frame) and 'story' (the continuity of the material world, the city), plus a delightful way of raising the ghost of silent cinema; flurried images that somehow 'speak'. Add a love story, a technology/privacy/paranoia theme, and a great musical soundtrack (Philip Glass' NORTH STAR & MUSIC IN XII PARTS), and you've got a really good piece of avant-garde cinema; rich agile, and accessible." Chris Auty, "Time Out"

THURSDAY, MAY 8

African documentaries & other films

REGGE LIFE IN PERSON

Regge Life is a producer/director whose commercial credits include music composing, arranging, and scoring, as well as film production. As a freelance musician, he has performed with Patti LaBelle and Hugh Masekela and as musical director for the All Nigeria Festival of Arts, Joe Papp's Public Theater Mobile Unit, and the Academy Festival in Chicago , where he worked with Vinnette Carroll and Cicely Tyson. Our program will feature the following films:

WEST AFRICAN PANORAMA -- an exciting tour through the countries of Nigeria, Togo, Ghana, and the People's republic of Benin.

DELE ABI ODUN - THE ADAWA SUPER KING - Nigeria's premier musician is captured on his first U.S. tour in concert at New York's Manhattan Center.

FESTAC '77 - The second world Black and African Festival of Arts and Culture. Over 55 nations and 20,000 cheer this celebration of unity.

CARNIVAL '78 - The annual Trinidad-Tobago Carnival is seen in all it's color and splendor.

MAX - An exploration of the fear and loneliness of a single girl living in New York, and Max a friend who loves her.

SUNDAY, MAY 11

Three films by Tim Bruce

TIM BRUCE IN PERSON

Tim Bruce is a British filmmaker who is currently teaching at the University of Oklahoma. His films create dialectics with traditional cinematic language by a restructuring of the narrative & creating tension between the relationship of sound to image. Of his work he has stated: "I am interested in the tension that is created when the logic of the narrative confronts the seemingly disordered action and the work necessary to re-construct coherent space when seemingly disparate shots are edited together: perhaps a third narrative?"

Our program will consist of the following films by Tim Bruce:

LEFT-STOP II (1977) 20 min.
CORRIGAN, HAVING RECOVERED (1979) 26 min.
A CUP OF TEA - A FILM (1979) 24 min.

THURSDAY, MAY 15

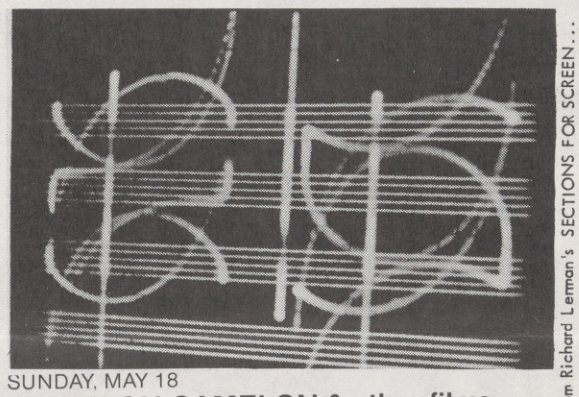
CONTINUITY & other films

DAVID GERSTEIN IN PERSON

The recent work of San Francisco filmmaker David Gerstein, CONTINUITY..., is in essence a cityscape tho with its abstract concerns it goes beyond that. Complexity of image and form seem to be his signature. His shooting style, approach to editing and rhythmic sense refer to those qualities inherent in city living in much the same manner as does avant-garde jazz. This kind of vigorousness in his presentation therefore demmands an equal effort on the part of the viewer. Also present is a political sense which is deeply felt tho not entirely articulated. There is a dry humor in the mutilated Mao posters outside the International Hotel cut to a group of busy workmen as well as the discrete placement of various news headlines.

This program will consist of the following films:

CONTINUITY IN AGGREGATES FOR SIGHT AND DREAMS (1980)
ALTERNATIONS OF PERSPECTION (1978)
AS THE SUN GOES DOWN A HOLE APPEARS IN THE SKY (1976)
POSTCARD (1977)
TOURIST MOVIE (1979)



from Richard Lerman's SECTIONS FOR SCREEN...

SUNDAY, MAY 18

TRAVELON GAMELON & other films

RICHARD LERMAN IN PERSON

Richard Lerman, who lives and works in Boston, is a composer, musician & performer; all of which inform his film work. Though his films are not filmed performances. Our program will feature the following films and film performances:

THE RING MASTERS (1969) 14 min. - imagery from an oscilloscope produced by electronic sound.

TRAVELON GAMELON (1980) 13 min. - a piece composed for 3 amplified bicycles and first performed in 1977.

THINK TANK (1971) 22 min. - "essentially a Sci-Fi film that evolved from a radio play I did in 1968 from a play by Henry Timm."

GLASS SHOTS WITH FLOWER (1980) 26 min. - Optically printed shots through glass on positive & negative film stocks through 6 generations.

SECTIONS FOR SCREEN, PERFORMERS & AUDIENCE (1975) 8 min. - This film is a score for performance in which the improvisations of the musicians are electronically modified and extended.

THIRD BOOK OF EXERCISES (1972) 15 min. - A film whose visual-sound puns surface from a performance filmed in 20° weather, while essentially the same performance takes place in front of the screen.

THURSDAY, MAY 22–SATURDAY, MAY 24

18th ANNUAL ANN ARBOR FILM FESTIVAL TOUR

The annual Ann Arbor Film Festival is the largest independent film festival in the country and perhaps the world. Now in its 18th year, it continues to be the most prestigious and popular showcase for recent films in this country. Call the San Francisco Art Institute - 771-7020 for more information.

SUNDAY, MAY 25

ANGEL CITY & dance short

JON JOST IN PERSON

"Jon Jost must be tired of being compared with Godard, but there's no denying that his ANGEL CITY does for Los Angeles some of what ALPHAVILLE did for Paris. Both movies use private-eye characters to investigate more than mere murder; Jost's Frank Goya is hired to check out the death of a Hollywood starlet and winds up identifying the villains as illusionism and monopoly capitalism." - Tony Rayans, Time Out

"...a comic look at Los Angeles that is both a spoof of travel documentaries & a hilarious up ending of the private-eye genre." - Nigel Andrews, American Film

"He is not a traitor to the movies, unlike almost all American directors. He makes them move." - Jean Luc Godard

In addition to ANGEL CITY (1977) 75 min. our program will include a 20 min. film of two dances by Bay-Area choreographer Nancy Karp with gamelon music by local composer, Daniel Schmidt; shot in Berlin, West Germany.

from Michael Wallin's BETHLEHEM

THURSDAY, MAY 29

MONITORING THE UNSTABLE EARTH & other films

MICHAEL WALLIN IN PERSON

In viewing the recent work of San Francisco filmmaker Michael Wallin one is immediately aware of his fine craftsmanship. So immediately accessable are all those perfectly considered images. There is a simplicity in their ordering which suggests a great distillation process - so sensitive & lyrical.

In MONITORING THE UNSTABLE EARTH, 'a (re)collection, a (re)ordering of the elements of our external world', urban and rural imagery dominate; yet there is no qualitative comparison. Every image is presented in a spirit of equality and optimism in a very straightforward manner. Even the exquisitely shot images of Cristo's RUNNING FENCE are no more impressive than the time-lapse fog sequences or the Utah salt flats or the collapsing building.

BETHLEHEM, a work-in-progress, is a fresh, lyrical invocation of the city spirit. Various industrial sites, train yards, sunset over the city seem to dominate the film. Zooms, pullbacks, light changes and rapid in-the-camera editing give it a brisk pace. This evening's program will consist of the following films:

MONITORING THE UNSTABLE EARTH (1980) 20 min.
BETHLEHEM (work-in-progress) (1980) 20 min.
GREED, OR BUFFALO BABA (1980) 8 min.
SLEEPWALK (1973) 12 min.
KALI'S REVUE (1972) 8 min.
TALL GRASS (OR, PORTRAIT OF THE ARTIST AS A YOUNG ROMANTIC) (1980) 12 min.

This program is supported in part by grants from the San Francisco Hotel Tax fund , the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque mailing list/Foundation for Art in Cinema/339 Head st. San Francisco, CA 94132

FOUNDATION FOR
ART IN CINEMA
339 HEAD STREET
SAN FRANCISCO, CA 94132

Non-Profit Organization
U. S. POSTAGE
PAID
San Francisco, CA
Permit No. 12393

Michael Wallin
55 Ford Street
San Francisco, CA 94114